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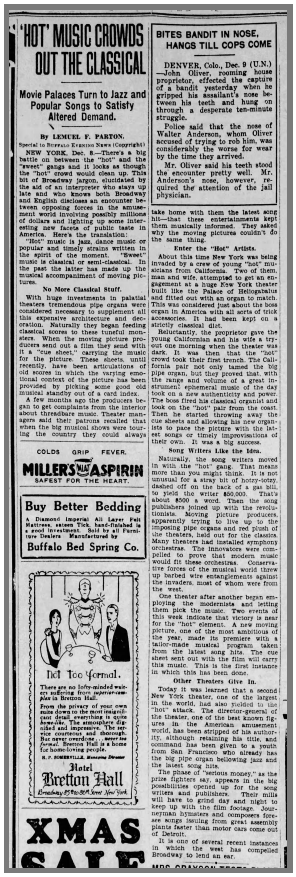

'HOT' MUSIC CROWDS OUT THE CLASSICAL

Movie Palaces Turn to Jazz and Popular Songs to Satisfy Altered Demand.

By LEMUEL F. PARTON.

NEW YORK, Dec. 8.—There's a big battle on between the "hot" and the "sweet" gangs and it looks as though the "hot" crowd would clean up. This bit of Broadway jargon, stimulated by the aid of an interpreter who skips up and down between American and English colloquialisms, is the latest battle between opposing forces in the amusement world involving exactly millions of dollars and lighting up some interesting new facets of public taste in America. Here's the translation.

"Hot" music is jazz, dance music or popular and timely strains written in the spirit of the moment. "Sweet" music is classical or semi-classical. In the past the latter has made up the musical accompaniment of moving pictures.

No More Classical Stuff.

With huge investments in palatial theaters tremendous pipe organs were considered necessary to supplement all this expensive architecture and decoration. Naturally they began feeding classical scores to these tuneful monsters. When the moving picture producers send out a film they send with it a "cue sheet," carrying the music for the picture. These sheets, until recently, have been articulations of old scores in which the varying emotional context of the picture has been provided by picking some good old musical standby out of a card index.

A few months ago the producers began to get complaints from the interior about threadbare music. Theater managers said their patrons recalled that when the big musical shows were touring the country they could always take home with them the latest song hit—that these entertainments kept them musically informed. They asked why the moving pictures couldn't do the same thing.

Enter the "Hot" Artists.

About this time New York was being invaded by a crew of young "hot" musicians from California. Two of them, man and wife, attempted to get an engagement at a huge New York theater built like the Palace of Heliogabalus and fitted out with an organ to match. This was considered just about the boss organ in America with all sorts of trick accessories. It had been kept on a strictly classical diet.

Reluctantly, the proprietor gave the young Californian and his wife a try-out one morning when the theater was dark. It was then that the "hot" crowd took their first trench. The California pair not only tamed the big pipe organ, but they proved that, with the range and volume of a great instrument ephemeral music of the day took on a new authenticity and power. The boss fired his classical organist and took on the "hot" pair from the coast. Then he started throwing away the cue sheets and allowing his new organists to pace the picture with the latest songs or timely improvisations of their own. It was a big success.

Song Writers Like the Idea.

Naturally, the song writers moved in with the "hot" gang. That means more than you might think. It is not unusual for a stray bit of hoary-old dashed off on the back of a gas bill, to yield the writer $50,000. That's about $500 a word. Then the song publishers joined up with the revolutionists. Moving picture producers, apparently trying to live up to the imposing pipe organs and red plush of the theaters, held out for the classics. Many theaters had installed symphony orchestras. The innovators were compelled to prove that modern music would fit these orchestras. Conservative forces of the musical world threw up barbed wire entanglements against the invaders, most of whom were from the west.

One theater after another began employing the modernists and letting them pick the music. Two events of this week indicate that victory is near for the "hot" element. A new moving picture, one of the most ambitious of the year, made its premiere with a tailor-made musical program, taken from the latest song hits. The cue sheet sent out with the film will carry this music. This is the first instance in which this has been done.

Other Theaters Give In.

Today it was learned that a second New York theater, one of the largest in the world, had also yielded to the "hot" attack. The director-general of the theater, one of the best known figures in the American amusement world, has been stripped of his authority, although retaining his title, and command has been given to a youth from San Francisco who already has the big pipe organ bellowing jazz and the latest song hits.

The phase of "serious money," as the prize fighters say, appears in the big possibilities opened up for the song writers and publishers. Their mills will have to grind day and night to keep up with the film footage. Journeyman lyricists and composers foresee songs issuing from great assembly plants faster than motor cars come out of Detroit.

It is one of several recent instances in which the west has compelled Broadway to lend an ear.

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XMAS SALE

BITES BANDIT IN NOSE, HANGS TILL COPS COME

DENVER, Colo., Dec. 9 (U.N.)—John Oliver, rooming house proprietor, effected the capture of a bandit yesterday when he gripped his assailant's nose between his teeth and hung on through a desperate ten-minute struggle.

Police said that the nose of Walter Anderson, whom Oliver accused of trying to rob him, was considerably the worse for wear by the time they arrived.

Mr. Oliver said his teeth stood the encounter pretty well. Mr. Anderson's nose, however, required the attention of the jail physician.

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Clipped By:
wmcoale
Fri, Aug 19, 2022

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